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INDIAN NOTES

WINTER 1972 • VIII Nº1



MUSEUM OF THE AMERICAN INDIAN

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POLYCHROME VASE

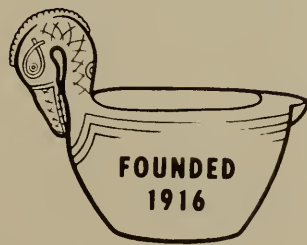
With a Mayan warrior in elaborately-feathered costume, bearing a severed human trophy head on his chest. Featured in the recent exhibition, *Ancient Life in Mayan Pottery*.

Yucatán, Mexico
MAI/HF 24/4089

circa 750-1000 AD
H: 6 inches.

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W E L C O M E !

With this issue we are pleased to revive an early Museum publication. Planned as a quarterly, it will continue in the tradition and sequence of INDIAN NOTES as it was instituted in 1921 and subsequently suspended activity in 1930.

This first issue of Volume 8 introduces a new format in the thought that it will make possible a more effective presentation of illustrations, which we hope will prove a major feature of the publication, while also allowing for longer articles by the staff and members of our Museum family. The contents will be similar to the present issue insofar as spread and treatment are concerned.

Initially, INDIAN NOTES serves not only to introduce a new medium of communication, but also ushers in our new Membership Campaign. It will be sent only to Members of the Museum, and is intended to keep our friends advised on our activities, and to provide information on what is happening in the Indian world.

We are well aware that this reactivation introduces problems of meeting deadlines. We are feeling our way towards regular appearance, and at the moment do not worry about specific schedules of issue; while our goal is a 3-month cycle of publication, this will take some time to become firmly established.

We welcome comments and suggestions from our readers as to the scope and contents of the publication in order to provide a useful and interesting addition to your library.

We hope you will enjoy INDIAN NOTES.

* * *

MEMBERSHIP

Coincident with this issue of INDIAN NOTES, we are revitalizing our Membership, to allow a wider extension of our services, audience, and support. This auxiliary group was inaugurated with the founding of the Museum in 1916, and was active until the Depression forced its suspension in 1929.

The new annual Membership fees have been slightly revised from the earlier schedule, as follows:

Student (under 21)	\$ 10.00
Regular	15.00
Family (husband and wife)	25.00
Sustaining	50.00
Contributing	100.00
Associate	250.00
Patron	1000.00
Benefactor	5000.00
Corporate	500.00

Since the Museum charges no admission fee, we have endeavored to provide other benefits and privileges of membership which we hope will appeal to our audience, as follows:

- An annual subscription to INDIAN NOTES. This will not be available to non-members.
- Tape recorded walking tour of the Museum exhibit halls.
- 15% discount on Museum publications.
- 15% discount on Museum Shop purchases of contemporary crafts, books, and products.
- Advisory services on specimens.

From time to time we hope to “potlatch” by sending tokens of esteem to our Members, depending entirely upon the success of our venture. Initially, this was represented by the portfolio of color plates from the publication HOPI KACHINAS, sent to all of the “early birds” who answered our invitation to join. We welcome you all, and hope that each individual member will find this a rewarding association in which we can mutually share in the strengthening of the purposes of this Museum and work towards expanding its activities and services.

ANCIENT DISEASE IN THE SOUTHWEST

An X-ray Examination of Some Pre-Columbian Mummies

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and

U. Vincent Wilcox, III

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Until relatively recently archaeologists have generally overlooked the immense value and importance of paleopathology, the study of ancient disease, in the analysis and reconstruction of ancient societies. As a leading paleopathologist has said, "The pattern of disease or injury that affects any group of people is never a matter of chance. It is invariably the expression of stresses and strains to which they were exposed, a response to everything in their environment and behavior." (Wells, 1964:17) Therefore, the presence or absence of certain diseases or injuries in any population may be most significant in the reconstruction of their way of life, and furthermore in the general attempt to understand and predict cultural behavior. The patterns of ancient disease give us a clue as to the relative success of earlier societies in meeting the problems of survival. If we can understand these problems, and the various ways ancient peoples responded to them, it may be possible to find solutions to those problems affecting our own survival today and in the future.

In order to contribute to our understanding of culture and the problems of human survival in the past, we have undertaken the radiological or X-ray examination of several mummies in the collections of the Museum of the American Indian. We have examined eight mummies representing populations that existed a millennium and more ago in three areas of the American Southwest. These include: Cave Valley in the rugged, arid terrain just south of the border in the northern part of the Mexican state of Chihuahua; Basketmaker Cave in the steep cliffs of Canyon del Muerto in Canyon de Chelly National Monument in eastern Arizona; and Lovelock Cave in west-central Nevada.

The Cave Valley mummies were discovered by A. H. Blackiston in the course of field work in this area around the turn of the century. The ancient inhabitants of the valley were agriculturists who constructed cliff dwellings, granaries, and agricultural terraces. The site of Casas Grandes is near-by, and represents a fairly complex level of cultural development combining both the Southwestern and Mesoamerican traditions. However,



Plate 1 (13/4954) The mummy from Lovelock Cave. The knees are drawn up against the chest, and the hands are tied behind the back. The body is wrapped in deerskin. H: 29 in.



Plate 2 (13/4954) X-ray showing ankylosing spondylitis of the cervico-dorsal region. The brackets indicate where fusion of the vertebral bodies has occurred. Note that in contrast the intervertebral spaces are very apparent below the infected area. The dark object in the middle of the picture extending to the bottom is the drawn-up knee and tibia.



Plate 3 (10/6191) The adult male from Canyon del Muerto. The knees are brought up perpendicular to the body, and the hands and feet are tied. Note the shell ornament in the hair. L: 43 in.



Plate 4 (10/6191) X-ray showing congenital fusion of the last two joints in the little toe (see brackets).

judging from the discovery of the mummies in dry caves with somewhat meager grave furnishings similar to that of the Mogollón peoples of southwestern New Mexico, the mummies may be considered to represent an earlier period, described as Viejo by DiPeso (1966), and may thus be tentatively placed somewhere between 500-1000 AD. This period is characterized by small village-farming communities which wove basketry and cloth fabrics, and manufactured a pottery similar to the Mogollón.

The mummies from Canyon del Muerto were discovered by Charles B. Lang in 1897. The region of Canyon del Muerto is significant for its cliff dwellings, rock paintings, and its special role in the history and traditions of the modern Navajo, who currently reside in the canyon. The ancient peoples who inhabited the canyon before the Navajo arrived were part of the Anasazi culture, the same which constructed the famous cliff dwellings at Mesa Verde, Colorado. Culturally these people were not very much different from those of Cave Valley. They practised corn agriculture and developed fine basketry and pottery. However, the Canyon del Muerto mummies evidently predate most of the cliff dwellings in this area, based on one primary factor that became evident in the X-ray examination. The skulls of these mummies show none of the artificial flattening of the posterior (occipital) region. Such deformation caused by constant pressure of a cradle board in infancy is characteristic of the later periods of Anasazi development, but is absent prior to about 700 AD in this region. These mummies therefore probably pertain to the period known as Basketmaker III, which dates to the middle of the first millennium AD.



Plate 5 (10/6190) The middle-aged female from Canyon del Muerto. The swelling (arrow) in the lower jaw is the result of an abscessed tooth.

Plate 6 (10/6190) X-ray view from behind the head looking forward. Arrow indicates abscessed tooth. L: 42 in.



We have examined only one mummy from Lovelock Cave (13/4954) discovered by M. R. Harrington during his explorations in the cave in the 1920's. Lovelock Cave is quite distinctive in comparison with the other two sites. It is a limestone overhang, largely filled with bat guano, containing cultural material dating back to 3000 BC (Heizer and Napton, 1970). In ancient times the area around the cave contained a number of shallow, marshy lakes. Fish, water fowl, and marsh grasses were abundant and formed the principal diet of the ancient inhabitants, as is testified by the discovery of these materials well-preserved in the cave. The lakes have all disappeared now, leaving a sandy, arid desert.

The Lovelock Cave mummy is the only one examined which has been dated by the Carbon 14 method, and the age of the mummy has thus been established at about 1420 BC (Napton, personal communication). This is nearly twice again as old as the other mummies examined.

Although we use the term 'mummy' in reference to these specimens, technically it is incorrect. Unlike the true mummies of ancient Egypt which were embalmed and artificially preserved, all mummies in the New World with the possible exception of a few from Peru result from natural processes, and thus preservation is entirely a matter of chance. In the arid Southwest the bodies were preserved through desiccation.



Plate 7 (8/3803) The ten-year-old male from Cave Valley. The face is covered with the remains of a woven cloth. L: 18 in.

Not every disease leaves evidence of its existence in the body of its victim. Mummification is seldom complete, and most of the soft tissues are either highly distorted through dehydration, or missing entirely. Therefore, we must rely primarily upon the evidence of diseases that have affected the hard parts of the body, the bones and the teeth. Such evidence is most discernible through the use of X-rays. It is also possible that further examination of the tissue remains in a pathology laboratory will provide more information.

The X-ray equipment used in our work is a very simple apparatus called by radiologists a 'suitcase portable.' It operates on ordinary house current, is air cooled, and produces relatively 'soft' X-rays up to 85 KVP at 15 milliamperes. The radiography of dried bones and bodies is quite different from the usual hospital practice. There is so little moisture in the tissue that the usual exposure times are not applicable. We have found that as a rule about one-sixth the normal X-ray is required. We are still developing our technique.

Because the tissue and bones are so delicate, a slow type of film has been found to provide the best detail in a non-screen film with emulsion on both sides. Processing requires the use of the dark room of an X-ray department and must be done by hand since automatic developing equipment cannot be used for this type of film.

Our procedure has been to set up the 'suitcase portable' at the Museum Research Annex where the mummies are stored. In this way the specimens are not subjected to the danger and indignity of transportation to a hospital lab. Since the films must be developed later, there is a considerable time lag between exposure and result, and hence more labor is required in the corrections of mistakes.

The mummies examined were all in a flexed position of various degrees and shapes, and the X-rays therefore show the superimposition of some parts over others. Since the specimens are naturally desiccated, the bony remains are unaffected by the chemical action of soil and water, and therefore provide no problems for X-ray film interpretation.

In addition to recognizing the effects of certain diseases we are able to determine with a reasonable degree of accuracy the sex, and age of the body at death. Age is revealed in children and adolescents by the number and kind of teeth that are present or developing. The skeletal development as determined by the growth centers of the bone and the degree of fusion between certain bones is another indication of age. The shape and size of certain bones, particularly the pelvis, gives us an indication of sex.

Of particular interest to the archaeologist is the presence or absence of Harris lines. These are revealed in the X-rays of the long bones of the leg as white transverse lines across the shaft of the bone (see Plate 8). These lines

result from the interruption of growth due to malnutrition of some kind, either severe illness or famine. Because of the high standard of living and the advancements of modern medical science, Harris lines are rarely seen in the modern American population, but are more prevalent among peoples less developed technologically.



Plate 8 (8/3803) X-ray of the long bones of the leg. Arrows indicate Harris lines.

The Lovelock Cave mummy (cat. no. 13/4954) is of a young girl of about ten years of age (see Plates 1 and 2). She suffered from a type of rheumatoid arthritis, most unusual at her age, which fused several of the vertebrae in her upper back (ankylosing spondylitis, cervico-dorsal region). She certainly had considerable difficulty in bending or turning her head, probably suffered constant pain and discomfort, and possibly ran a chronic fever. A weakening, debilitating disease, arthritis was the reason for death at so young an age. Interestingly, no Harris lines are apparent. This would lead us to believe that she was well taken care of in this illness, from which she must have suffered throughout the major portion of her life.

The mummies from Canyon del Muerto are those of an infant slightly over 18 months of age (cat. no. 10/6188), a twenty-year-old male (cat. no. 10/6191), and a middle-aged female (cat. no. 10/6190). The infant showed no evidence of disease, and the cause of death is unknown. The adult male (see Plates 3 and 4) possesses an interesting hereditary abnormality in that the last two bones of the little toe are fused. There is also noted some wear and tear at the talo-navicular articulation in the arch of the foot, indicating that this pre-Columbian individual may have suffered from arch trouble. This mummy also possessed a healed fracture in one arm. His teeth are in good condition, especially in comparison with those of the female (see Plates 5 and 6). She suffered severe dental problems, with many carious teeth. A particularly bad tooth in the lower

jaw is associated with an abscessed cavity about the root. Many of the teeth are well worn, probably due to a diet containing much sandy grit.

The four specimens from Cave Valley represent a boy of about ten years old (cat. no. 8/3803), a male in his late teens (cat. no. 8/3801), a male about 35 to 40 years old (cat. no. 8/3802) and a six-year old whose sex is not determinable (cat. no. 8/3776). The primary feature of interest in this group is that all excepting the last possess Harris lines, usually multiple (see Plate 8). The frequency to which Harris lines seem to occur in the Cave Valley mummies as compared with the others we examined would tend to suggest that life was quite close to the bare subsistence level, and that basic survival was probably more difficult in Cave Valley than at either Lovelock Cave or Canyon del Muerto.

In summary, these mummies have shown evidences of dental problems, arthritis and congenital deformities, fractures, and malnutrition. The mummies are generally young, many of them children. The mortality among the young appears to have been quite high. However, only in the case of the Lovelock Cave mummy has the probable cause of death been determined. In the absence of more positive skeletal findings, death in most instances was probably due to diseases of the intestinal tract and lungs.

There is much to be said also for what was not found. There is no evidence of primitive surgery on the skull or elsewhere such as is found in Peru. There is no evidence of skull deformation, which fact has been significant in our assigning a date to the Canyon del Muerto mummies. It must also be noted that there is no evidence of syphilis, whose presence in pre-Columbian America is a hotly debated issue. The absence of any evidences of wounds or embedded projectile points may also be considered significant.

Our study has consisted of the examination of only eight mummies. This is much too small a sampling to be able to draw any definite conclusions as to the culture and problems of survival of the inhabitants of the prehistoric Southwest. However, it is our hope that this research when combined with the information acquired through the researches of other archaeologists and paleopathologists will provide a sufficient basis for further speculation and interpretation, and perhaps some positive action toward the solution of the problems of our own survival.

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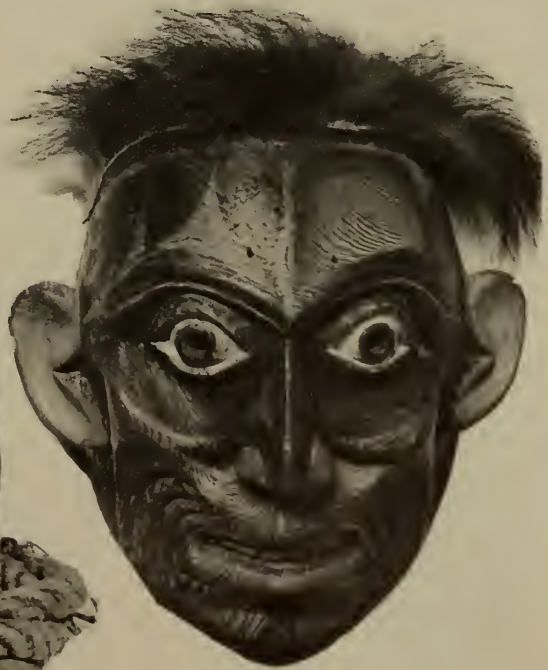
INDIAN ART YEAR

Several major exhibits in New York galleries this year make it evident that the Indian is "in." The Museum had been happy to participate in each of these by loaning from its collections, most primarily some 125 objects now on display at the Lowe Gallery of Hofstra University. Selected by Robert Littman and Judy Noselson, this is a general presentation which includes all regions and periods of North America, and includes a helpful catalog. It will be on exhibit through January, 1972.

A second exhibit, at the Whitney Museum of American Art, opened Sunday, November 21st, and continued through January 15th. Entitled *Two Hundred Years of North American Indian Art, 1700-1900*, the material was selected by Mr. Norman Feder, and includes some 25 objects from our own collections. It is accompanied by a very well-illustrated catalog which reflects the high quality of this presentation.

From December 1-31, a display of paintings of Indians by White artists opened at the Knoedler Galleries, under the title *The American Indian Observed*. The selection, by Dr. Frederick J. Dockstader, is an effort to demonstrate the bases for many of the White conceptions of the Indian. Ranging from George Catlin and Karl Bodmer through Joseph Imhof and Charles Schreyvogel, the exhibition was accompanied by specimens from the Museum collections to offer visual evidence of many of the costumes and accessories which were depicted in the paintings.

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IROQUOIS FALSE FACE MASKS

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The forms in which Iroquois False Face masks are made depend upon several factors. First, they depend upon traditional concepts of the appearance of the mythological beings represented by the masks. Secondly, they depend upon techniques of manufacture which vary from place to place. The purpose of this paper is to give some background into the mythological basis of the False Faces and to indicate how the portrayal of these beings varies from place to place.

MYTHOLOGY

False Face masks represent mythological beings who aid mankind in the elimination of disease. They cure by blowing hot ashes on a patient. The original False Face was one of a pair of twins who created the earth. He was the evil twin whose face became distorted when he tried to prove his superiority over his brother the good twin. There was a contest in which the False Face commanded a mountain to move up to him. The mountain moved only part of the way. His brother then commanded the mountain to move and it moved directly behind False Face who impatiently turned around and struck his face against it. His nose was broken and his mouth became twisted in pain. The good twin, realizing that False Face had great powers, commanded him to aid mankind in the curing of diseases. False Face agreed to this if men would carve masks out of wood in his likeness and make him offerings of corn mush and tobacco. Masks carved to represent him are called Crooked Face masks. (see fig. 1)



FIGURE 1 False Face Mask. Mohawk, Canada. H: 12½ in.



FIGURE 2 False Face Mask. Seneca, Carraugus Reservation, New York. H: 10½ in.

The first False Face has underlings, the Common Faces. These are cripples or hunchbacks who live in the forests and also cure by blowing hot ashes. Masks representing them show great variation and there is hardly a single type which can be identified.

The Society of False Faces is a group of men dressed in ragged clothing, carrying bark or turtle shell rattles, and wearing carved wooden masks in the image of the mythological beings. According to tradition, one joined the Society of False Faces by being cured by them. A mask was made in response to a dream — the form of the mask being dictated by the dream. The mask was carved out of wood, painted either red or black — red if the tree was cut in the morning, black if it was cut in the afternoon. Metal plates of brass, copper, or tin in a variety of shapes and sizes were placed around the eye openings and hair from a horse's tail was attached so that the False Face had long flowing hair.

There are three roles performed by the False Faces in their ceremonial context. The most sacred role is called the Great Doctor. In addition to having curative powers, these are older men who say the prayers, sing sacred songs, and recite the myths. The Great Doctors are the representatives of the original False Face. Next there are the Common Faces who can also cure diseases but they cannot offer the prayers or perform the other sacred functions. The third role of the False Faces is that of the Beggar. These are usually young boys who accompany the older False Faces and beg for food and tobacco while learning the dances and songs.

Theoretically all Crooked Face masks should be Great Doctors but this is not the case. According to Fenton (1941), the actions of the men wearing the masks determine what the role will be — not the form of the mask which is worn. Since the roles are hierarchically age-graded, a mask will acquire power as its owner does.

Although the traditional rules require that a mask be made in response to a dream and it be painted either red or black according to the time of day the tree was cut, these rules are not necessarily followed. A man might paint a mask red because red masks seem to have more power than black ones. Or, as one old Seneca carver said, "who ever saw a red man with a black face." He uses a reddish brown stain on all of his masks. Furthermore, masks are often inherited, sold or passed on from one person to another. It is not unusual that a man who wants a mask will go to an acknowledged carver and pay him to make a mask. It seems that the form of the mask is often dictated more by personal preferences than by dreams.

STYLES

According to most sources, there are no tribal styles or types exhibited by the masks. This judgment is based on the concept of the traditional tribes or nations which constitute the Iroquois: Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora. In the late eighteenth century, the Iroquois were split up into reservations. Caughnawaga, near Montreal and St. Regis in northeastern New York are Mohawk reservations. Onondaga, near Syracuse, is Onondaga. There are three Seneca reservations: Tonawanda, east of Buffalo; Cattaraugus, southwest of Buffalo; and Allegany, south of Buffalo. The Tuscarora live near Niagara Falls, New York. In addition to these, there is the Six Nations Reserve, near Brantford, Ontario, where members of each of the six nations live. There has been considerable mobility and mixture among the reservations, so that even though Cattaraugus is strictly speaking a Seneca reservation, in 1940, 200 Cayuga were living there (Speck 1955: 21).

Therefore it is not surprising to find that it is difficult to identify a completely Seneca type of mask, since all of the Seneca do not live together. Although there is a wide range of variation in the form of the masks, localized styles of carving have developed. It is possible to identify *reservation* styles in most cases. The greatest similarity among masks occurs within a reservation, and there are also similarities between reservations of the same tribe.

There are a number of features which vary from mask to mask. Some of these features are size, color, eyeplates, nose, mouth, chin, facial wrinkle patterns, color and length of hair, and number of rim holes. I have examined the False Face masks in the MAI collections, noting the variations in these features and certain patterns have emerged. The clearest reservation styles occur in the masks of Cattaraugus (fig. 2), Onondaga (fig. 3), and Tuscarora (fig. 4). The clearest tribal styles emerge for the Seneca and the Onondaga (figs. 5 and 3). There are not enough masks from the Mohawk, Oneida, or Cayuga to determine any patterns of similarity. Although there are twenty-three masks from Allegany, a clear pattern has not emerged. It is possible that a more detailed analysis would reveal such patterning but it is also possible that there is no pattern — possibly a result of greater mobility on Allegany than on the other reservations.

The Six Nations Reserve is a special case. All six nations are present there and each one represents a somewhat localized community. The degree of mobility and mixture is presumably much greater than on other reservations. I have not as yet observed a distinct pattern in the masks from Six Nations.



FIGURE 3 False Face Mask. Crooked Mouth. Onondaga, Onondaga Reservation, New York.



FIGURE 4 Masks. Tuscarora, New York. H: 11 in.



FIGURE 5 False Face Society Mask. Spoon mouth. Seneca Reservation, Grand River, Canada. H: 10 in.

CONCLUSION

One of the most basic assumptions of anthropology is that cultural behavior and the products of cultural behavior, *e.g.*, artifacts, are patterned. Artifacts reflect changing patterns over time, or chronologically. Artifactual patterns also vary with respect to the uses to which

the artifacts are put, or functionally. All of these changes are reflected in the basic physical characteristics of the artifacts, or morphologically.

As demonstrated in this preliminary analysis of Iroquois False Face masks, there is yet another way in which patterns may vary. This is the change or variation over space. People who are members of the same basic culture, in this case Iroquois, but living in geographically distant communities (provided that the communities are relatively closed and stable), in this case reservations, will produce artifacts which show a pattern of variation from community to community. The absence of a distinctive pattern is in itself significant since it indicates that there are differences in the movement and mixture of the populations.

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SPECIAL EXHIBITS

The feature display of the year, *Ancient Life in Mayan Pottery*, opened Thursday evening, October 22nd, to a large and enthusiastic group of friends of the Museum. This presentation, which featured more than 60 polychrome vessels selected from our collections from Mexico, Guatemala, Honduras and El Salvador, gives a colorful view of one aspect of the world of the ancient Maya.

The display, which was installed by Susan C. Krause and Marlene Martin, is highlighted by three fine collections recently presented to the Museum by the Harold L. Bache Foundation, Dr. and Mrs. Arthur M. Sackler, and Mr. and Mrs. Donald C. Webster.

A mannikin, dressed in contemporary Maya clothing from Guatemala, was adorned with accessories and ornaments which duplicated many of those painted on the clay vessels, demonstrating the continuum from ancient to modern Mayan civilization.

The exhibit will continue through early Spring, 1972.

ANCIENT LIFE IN MAYAN POTTERY



DOLLS FROM THE GRAVE

A discussion of Chancay Funerary Dolls Illustrated with Examples from the Museum Collection

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In the Sackler Collection of Peruvian textiles in the Museum of the American Indian there are fourteen reed and fabric figurines from the Central Coast of Peru. These small human effigies are dressed in individually woven garments and have tapestry or embroidery faces, yarn hair, and yarn-wrapped arms and legs. Like most of the other examples in Museums and private collections these dolls lack provenience information because they were excavated by local tomb robbers to be sold to art dealers. The few controlled excavations that have been made indicate that the dolls were funerary offerings. They have been found sewn to the outer wrappings of mummies, attached to pillows or cane boxes, or enclosed in women's sewing baskets. Although the majority of the dolls have no particular stance or equipment, many depict people engaged in the everyday tasks of spinning, weaving, carrying bundles, and gathering fruit. A few hold in their hands objects such as antlers, staves, and decorated reeds, which may have had a magical or ritual significance.

The cultural complex to which the funerary dolls belong, called Chancay after the valley where it was first identified, is dated to the Late Intermediate Period, about 1000 to 1476 AD.¹ This period spans the time between the fall of the Huari Empire and the Inca conquest of the Central



PLATE 1: *Left:* Reed and fabric doll with slit-tapestry face and striped shirt (23/8485). L: 11 3/4 in. *Right:* Reed and fabric doll with slit-tapestry face and striped shirt (23/8486). L: 12 1/2 in.

Andes. The break-up of the Huari State at the end of the Middle Horizon, in the Ninth Century, AD, was followed by a period of regional differentiation which culminated in the formation of several small kingdoms on the Peruvian coastal desert.

Although Chancay style artifacts have been found in substantial numbers in Central Coast valleys as far south as the Rimac and as far north as the Huaura, it has not been established that these valleys made up a single independent state. According to several of the Early Colonial historians, two small empires ruled the Central Coast at the time of the Inca conquest: the Cuismancu in the Chancay, Chillón, and Rimac Valleys, and the Chuquimancu in the Chilca, Mala, and Canete Valleys. The difficulty with this picture is that the Cuismancu Empire would have to include two different but contemporary archaeological cultures, the Chancay in the North and the Huancho in the south. Because of this discrepancy and because of similarities between the Chancay and Chimú art styles, some students of Peruvian culture history have argued that the Chancay Valley and its environs were a subdivision of the Chimú Empire to the north.²



PLATE 2: *Left:* Reed and fabric doll with slit-tapestry face. Shirt and head-cloth are recent additions (23/8479). L: 10¼ in. *Middle:* Reed and fabric doll with plain-weave face and embroidered features. Shirt is a recent addition (23/8482). L: 14¼ in. *Right:* Reed and fabric doll with slit-tapestry face and poncho-shirt (23/8478). L: 11½ in.

The Chancay dolls are made of reeds, textiles, yarn, and wood. The reeds which form the bulk of the body were wrapped around a framework of two crossed wooden spindles and secured with a length of cotton thread. One spindle runs vertically from the head down through the torso to end in one of the legs, and the other runs through the shoulders at right angles to the first one (plate II). This crossed-stick type of construction is interesting in the light of some figurines discovered by A.L. Kroeber in a cemetery at the Central Coast site of Marenga.³ Kroeber found small



PLATE 3: *Left:* Back view of Plate II *left* (23/8479). *Middle:* Back view of Plate II *middle* (23/8482). *Right:* Back view of Plate II *right* (23/8478).

rudimentary stick and textile dolls interred with mummies in graves of Middle Horizon date. These dolls were made very simply with two crossed canes or twigs wrapped in plain-weave cotton cloth. The Chancay dolls, though much more elaborate, have basically the same principle of construction and may have developed out of prototypes very much like the dolls from Marenga.

The reed heads of the Chancay dolls, either square and flat or conical in shape, were probably added after the bodies had been finished and clothed since most of the shirt-neck slits are too small to admit the heads (The reed construction of the two types of head can be seen in Plate III). The dolls' arms and legs are bunches of reeds protruding out of the reed wrapping of the torso. Each of these bunches is subdivided into smaller bundles of reed for the fingers and toes.

The rest of each doll is made out of yarn, either wrapped around the extremities or woven into cloth for faces and clothing. Ancient yarn was spun from animal and vegetable fibers. The direction, clockwise or counter-clockwise, in which a yarn is twisted when it is spun or plied with another yarn can have a subtle effect on the visual texture of the finished cloth. Ancient Peruvian weavers were masters at the craft of spinning and had definite preferences as to twist direction in different parts of Peru at different times. Because the direction of twist can be an indication of the provenience and period of a textile, it is an important part of the study of Peruvian textiles.

Students of textile technique use the symbols S and Z to represent direction of twist. The letters S and Z simply indicate the direction in which the fibers slant in a given yarn, to the left or right respectively. A Z yarn has been spun clockwise; counter-clockwise spinning produces S yarns. Two single ply Z yarns that have been twisted together

counter-clockwise to form a two-ply yarn are represented by the symbols Z-S. (Refer to figure 1 for a diagram of this notation system.)

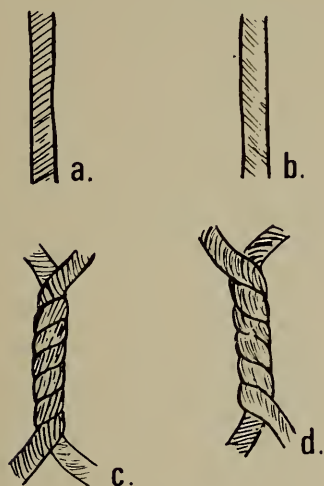


FIGURE 1.

- a. A single-ply Z yarn.
- b. A single-ply S yarn.
- c. A two-ply S-Z yarn.
- d. A two-ply Z-S yarn.

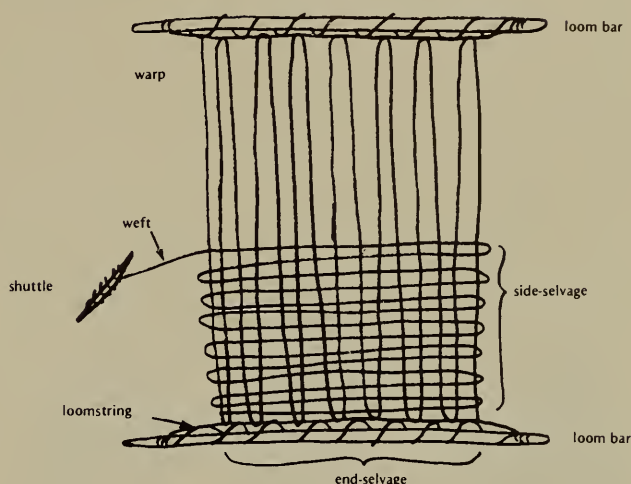


FIGURE 2.

Schematic drawing of a backstrap loom.

On the North Coast of Peru in the late periods single yarns were invariably spun S and doubled Z. The opposite was true of the South Coast. Central Coast twist preference at this time is somewhat more complicated; in textiles from the sites of Zapallan and Cajamarquilla Joy Mahler found a preponderance of Z-S two-ply yarns and a slightly greater number of S-spun single-ply yarns than Z-spun.⁴ Preliminary analysis of the yarns of the Sackler dolls has revealed that all but one of the two-ply yarns are Z-S and that there is a roughly equal occurrence of single-ply Z and S yarns. The Z-S two-ply yarns taken alone would indicate a community of spinning techniques between the Central and South Coasts, while the presence of S single-ply yarns would suggest influence from the north.

The doll's features were executed with woven cloth, yarn wrapping, and embroidery. Dolls with the square type of head were given a square face of slit tapestry, while the conical type of head more often has an embroidered face. Both the woven and embroidered faces have an embroidered flap for the nose. The eyes, triangular, square, or round, have a black center inside a white outline, sometimes finished with a final black outline. The tapestry face cloths depict not only facial features but also painted facial decoration. Bare skin color seems to have been represented with red wool. The simplest face decoration takes the shape of a triangle of tan on the background of the red wool, extending from the outer edges

of the jaw up to the nose. Specimens 23/8478 (plate II) and 23/8479 (plate IV) bear this sort of decoration. A more elaborate kind of face ornament is divided into two halves (23/8485); each half bears the same cheek and forehead patterns of bands and serrations, but the color arrangement of one half reverses that of the other. This type of facial decoration, based on a triangle of color in the lower part of the face with bands and jagged patterns on the upper part of the face, is not exactly comparable to the face decoration painted on Chancay pottery jars, but the tendency to cover the cheeks with bands of designs is common to both.



PLATE 4: *Left:* Reed and fabric doll with embroidered face and striped shirt (23/8481). L: 13 in. *Middle:* Reed and fabric doll with slit-tapestry face. Holds a pair of reed and yarn antlers in one hand. Skirt is a modern addition (23/8477). L: 12¼ in. *Right:* Reed and fabric doll with slit-tapestry face. Holds a cone of cotton in one hand. Dress is a recent addition (23/8484). L: 10½ in.

The dolls' hair, made of two-ply dark brown wool yarns, is usually looped over a cord of the top of the head and hung down the back. Specimen 23/8478 (plate III) has been photographed from behind to illustrate the attachment of the hair. A more elaborate wig is worn by 23/8479 (plate III). A small plain-weave cloth of dark brown wool was woven halfway down the warps. The warp loops were then cut, and the cloth was sewn to the back of the doll's head with the cut ends hanging down the back.

The arms, legs, feet, and hands are tightly bound with red wool yarn, occasionally with an under layer of white cotton yarn. Fingernails were added in some cases with dark brown wool embroidery. The yarns protruding from the fingertips of specimen 23/8487 (plate IV) may be the remains of embroidered fingernails.

Most of the dolls are dressed simply in undecorated or striped plain-weave shirts. Male dolls wear a loin cloth and headband, and females wear head veils. Occasionally there is an undergarment of cotton plain-weave cloth in the form of a poncho or simple wrapping. The gaudier clothes often turn out on closer examination to have been added recently (plate V). Unscrupulous dealers dress up the figures with the bright scraps

of fabric, which abound on the surface at late sites, in order to make the dolls more appealing to the modern eye and therefore more salable. The recent epidemic of faking is very unfortunate, as an artifact that may have been tampered with is less useful for purposes of study than a genuine one. Even the most minor mending and reconstruction of archaeological specimens should be done very carefully to make clear which parts are genuine and which are modern additions. Luckily, fakers usually make obvious errors in the construction of garments and manner of sewing.

Shirt styles vary considerably among the dolls: 23/8478 (plate III) wears a short garment of slit tapestry called a poncho-shirt. The warp is brown cotton; the wefts, polychrome wool (see figure 2 for a diagram of loom-weaving). A warpwise slit for the neck was made during weaving, and the rectangular finished cloth was folded in half along the wefts and sewn up at the side selvages, leaving holes for the arms. The shirt is decorated at the bottom edge with a band of step and scroll designs in red and yellow wool. Underneath, the doll wears a salmon colored cotton plain-weave loin cloth drawn down between the legs, wrapped around the body, and tacked at the back with cotton yarn. A length of unspun white cotton encircles the neck like a muffler.

Doll 23/8481 wears a striped, warp-faced wool and cotton shirt of an interesting type (plate IV). It appears at first to be an example of tubular weave, a technique which involves the use of two sets of warps and a continuous weft to construct a tube of cloth with no side selvages. However, this specimen was woven simply in the shape of a rectangle, then folded along the wefts, and sewn together at the end selvages to form a tube. A sewing yarn, inserted like a final weft through both sets of warp loops, joins the loom ends of the cloth so ingeniously that the joint is scarcely noticeable. Finally, one side selvage was sewn closed except for the neck and arm slits. A frayed grey cotton cloth underlies the outer clothing of the doll.

Very similar shirts are worn by 23/8486 and 23/8485 (plate I). As in the shirt described in the preceding paragraph, the warps run horizontally in the finished garments, but the loom ends were merely whipped together, and no attempt was made to disguise the seams. Several examples of this type of shirt were excavated by Max Uhle beneath the Inca Period temple at Pachacamac on the Central Coast.⁵ Their stratigraphic position at Pachacamac confirms the dolls' Late Intermediate Period date.

Not enough detailed information has been collected concerning the archaeological context of the Chancay dolls to suggest a compelling explanation of their funerary importance. One cannot turn for help to the modern descendants of the ancient coastal Indian population because they have been thoroughly acculturated, first through highland influence during

the Inca occupation and since then by their European conquerors. The customs and rituals practiced by this coastal people are derived to a great extent from sixteenth century European culture and cannot be used to explain the burial ritual of the people of Chancay culture.

Colonial historians' writings contain much information about the customs of the Quechua-speaking descendants of the Inca Imperial population, but no conclusive explanation can be drawn from such data since the economic, social, and ritual systems of the colonial highland Quechua are not necessarily comparable to those of the people of the coastal kingdoms. Small effigies of humans had an important place in the ritual and magic of the colonial Quechua. Small figures acted not only as symbols but even became for the Indians the very creatures they depicted. The chronicler Cobo reported that a sorcerer who wished to hurt an enemy would burn a small clothed image of the person in the belief that he would sicken and die. The Quechua worshipped *huacas*, which sometimes took the shape of small human effigies and which embodied powerful protective supernatural forces. It is conceivable that the Chancay funerary dolls had a similar significance and were placed in the grave to protect the life of the dead in another world.



PLATE 5: *Left:* Faked fabric doll (23/8487). L: 11½ in. *Middle:* Faked reed and fabric doll (23/8480). L: 13 ¾ in. *Right:* Faked fabric doll (23/8483). L: 12 in.

Another possibility is that the grave figures are relics of an older practice of sacrificing attendants and relatives to accompany the dead and that they symbolize sacrifices that no longer took place in the Late Intermediate. There is some archaeological evidence of funerary sacrifice of humans at earlier periods,⁶ and for millennia the prehistoric Indians of Peru provided for the material wants of their dead with grave goods of

food and clothing. The Chancay dolls could have been meant to represent retainers whose services would be required by the dead person. This would explain why many of the dolls carry spinning or weaving equipment like 23/8484 (plate IV).

There are several Chancay dolls in museum collections whose attitudes suggest ritual action. 23/8477 (plate IV) from the Sackler Collection raises one hand to its face and grasps in it a pair of antlers made of reeds wrapped in white cotton thread. Since deer appear in the art of earlier periods in ritual as well as natural contexts, it is possible that the doll represents a sorcerer dancing in a ritual concerned with the passage of the dead individual to another world. Two Chancay style figures from Cajamarquilla in the Rimac Valley hold in their hands miniature yarn-wrapped reeds, full-sized examples of which were put in graves of this period apparently to serve as amulets or protective charms.⁷ These dolls also seem to have had a magical significance.

With the evidence available at this time it is not possible to determine whether the Chancay dolls were meant to be images of protective spirits, substitute sacrifices, ritual dancers, or life-giving amulets. What is clear, however, is that the ancient Peruvian Indians made them with care and buried them with their dead because they believed that the dead lived after death and needed the protection or assistance of the people whom the dolls symbolized.

Grateful acknowledgment is made to Dr. and Mrs. Arthur M. Sackler for their generosity in presenting this collection to the Museum, and to Mr. Carmelo Guadagno for the photographs.

1. Lanning, Edward, *Peru before the Incas*, Englewood Cliffs, 1967, p. 25.
2. Sanders, William T. and Joseph Marino, *New World Prehistory*, Englewood Cliffs, 1970, p. 80.
3. Kroeber, A. L., "Proto-Lima: A Middle Period Culture of Peru," *Fieldiana: Anthropology*, Vol. 44, No. 1. Chicago Museum of Natural History 1954, pp. 52-5.
4. Lothrop, S. K., and Joy Mahler, "A Chancay Style Grave at Zapallan, Peru," *Papers of the Peabody Museum of Archaeology and Ethnology*, Harvard University, Vol. L, No. 1, p. 26.
5. VanStan, Ina, *Textiles from Beneath the Temple of Pachacamac, Peru*, University Museum, Philadelphia, 1967, pp. 18-19.
6. Strong, William D., and Clifford Evans, Jr., "Cultural Stratigraphy in the Viru Valley, Northern Peru," *Columbia Studies in Archaeology and Ethnology*, Vol. IV, 1952, pp. 150-152.
7. Lothrop and Mahler, *op. cit.*

MARK RAYMOND HARRINGTON

1882 — 1971

On June 30, 1971, death took Dr. M. R. Harrington at the age of 88. "M. R.," as he was known to all of his friends, enjoyed a remarkable career as an archaeologist, ethnologist, and field collector over a period of more than 60 years. He was the son of Dr. Mark Waldron Harrington, an astronomer and meteorologist who later became President of the University of Washington.

Born in Ann Arbor, Michigan on July 6, 1882, he found his interest in Indian lore early in life, and as a high school student earned a job at the American Museum of Natural History, where he worked under the guidance of Dr. Frederick W. Putnam, at that time one of the outstanding anthropologists of the country. After four years he went on to the University of Michigan as a scholarship student, but eventually transferred to Columbia University, where he studied under such leading figures of the day as Adolph Bandelier and Franz Boas. After finishing his M.A. at Columbia in 1907, he worked as a field collector for Covert's Indian Store in New York City.

His success among the Iroquois people in upstate New York was such that he caught the eye of Dr. Heye, and in 1908 was employed as a staff member of the Museum of the American Indian. His experiences over the next twenty years gave him an insight into, and friendships among, Indians of the United States that few can equal. He was active in almost every region of the country, as well as in Canada, Mexico, and the Caribbean. It is safe to say that few professional anthropologists (or Indians, for that matter) can claim to have visited as many tribes — no less than 43 — and acquired as many fine examples of Indian material culture. All of this was accomplished with the complete friendship of the people with whom he was living and negotiating; for Harrington did not simply "acquire" — he learned and shared with the people he so deeply admired, and sought their possessions not alone for the sake of acquisition, but equally out of concern for the preservation of a way of life which he saw fast disappearing. From these people he earned several affectionately-bestowed nicknames: *Jiskogo* (The Robin) from the Oneidas; *Wahope* (War Bundle) as the Osage knew him, from his interest in these medicine objects; and *Tonashi* (The Badger) applied to his work in archaeology, by the Zuni.

His career was not confined to the field of the living Indian, but encompassed prehistory as well; and in this, he was equally outstanding. In

Nevada, he excavated Lovelock Cave in 1929, Gypsum Cave in 1930, recovered the Lost City site in 1930-1932; and worked the great section of dry caves in Arkansas in 1925. All of these are landmarks of early archaeological investigation.

In Cuba, M. R. undertook studies which remain basic to any understanding of the early history of the Caribbean. From time to time he worked in Mexico, but this area was always a secondary activity to his other pursuits.

In 1928, Harrington left the Museum to join the staff of the Southwest Museum in Los Angeles, where he remained as Curator until 1964. During this period he did not neglect his interests in archaeology, but pursued Early Man with enthusiasm in the explorations of desert sites at Pinto Basin, Little Lake, Tule Spring, Borax Lake and the Calico Mountain areas in California, from which remains were recovered dating to as early as 8,000-10,000 B.C. These are still among the earliest dated discoveries yet reported from the western United States.

Dr. Harrington was as active with the pen as with the shovel. His bibliography includes over 325 titles, many of which were published by this Museum*. Several of his writings have gone into reprint, attesting to their quality and importance. His field notes are voluminous evidence to the thorough manner in which he undertook his responsibilities, and include a great amount of unpublished field observations. These were presented to the Museum by M. R., and are available for the use of all qualified scholars.

In 1904 he married Alma Cocks, who died in 1914; two years later he married Anna Johns. From this union came a son, Dr. Johns Heye Harrington, presently head of publications for the Los Angeles City School system. Following the death of his wife in 1926, M.R. returned to Nevada for field exploration; and in the next year married Edna Parker Carpenter, the sister of Dr. Arthur C. Parker, the Seneca scholar who was Director of the Rochester Museum of Arts and Sciences. She died in 1948, and the next year he married Marie Walsh, with whom he lived in an adobe home of his own construction in Mission Hills, California, until his death. He was awarded an honorary Doctor of Humanities degree in 1956 by Occidental College.

Noted for his accomplishments in the world of museum collecting, he left many friends who recall his remarkable memory for detail, depth of knowledge of the Indian, and a superb sense of humor which endeared him to all who had the privilege of his acquaintance. He is the last of an era.

Frederick J. Dockstader

*Mrs. Marie Harrington is preparing a full-length biography for publication.

POPOVI DA**1921 – 1971***San Ildefonso Pueblo, New Mexico*

Another good friend has gone to the Other World. In October word came of the death of Popovi Da at the age of 50. The son of María Martínez, he was well-known to all who were interested in arts and crafts. Po, as he was best known, worked in various experiments in ceramic art techniques, developing new finishes and glazes. He served as governor of his Pueblo for eight years, and frequently represented his people in conferences on Indian arts in many parts of the country.

As a family enterprise, he conducted an outstanding studio and crafts shop, and was in the forefront of those who worked to strengthen the integrity and quality of Indian art. Besides his sons Tony and Bernard, he leaves a wife Anita, and two daughters, Joyce and Janice.

LOUIS SCHELLBACH**1887 – 1971**

Word has just arrived of the passing of Louis Schellbach, a gifted artist at one time on the technical staff of the Museum, who passed away at his home in Tucson, Arizona, at the age of 83. At the time of his death he was technical consultant to the Arizona-Sonora Desert Museum in Tucson.

Mr. Schellbach was born in Manhattan, October 20, 1887, grew up in Brooklyn, and during his long professional career served as technician and archaeologist for several institutions. In May, 1927, he joined the Museum staff, providing many artistic and technical aids, including an archaeological field trip to Idaho in 1929, and left in 1931, subsequently joining the staff of the Peabody Museum, Harvard University, for which institution he conducted an archaeological excavation in Panama.

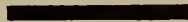
In 1932 Schellbach became state archaeologist for Nevada, but soon joined the National Park Service, serving as Chief Park Naturalist; he was a long-time personality at the Grand Canyon National Park, and his geological lectures there were a popular feature. He retired from the Service in 1957.

Mr. Schellbach illustrated many of the Museum publications, most notably the Hawikuh series, as well as other publications for the Park Service. He leaves a widow, Ethyl, and two sons.

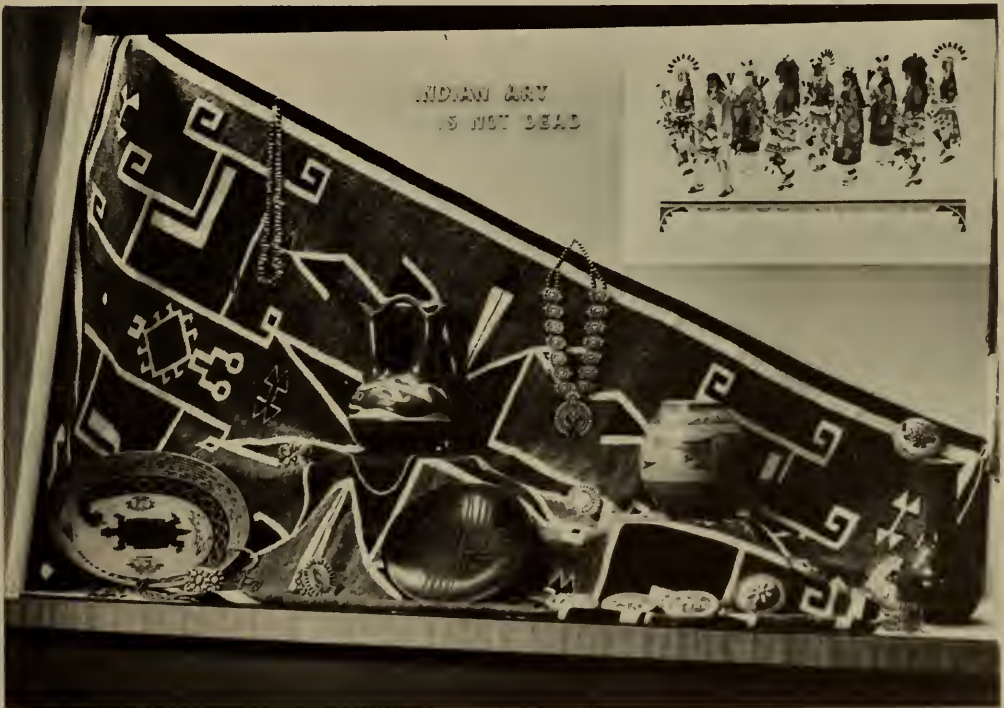
JOHN BIG TREE 1883 – 1971

The recent death of Seneca Chief John Big Tree at the age of 88 removes the last of the Indian models for the "Indian Head Nickel." He was one of three persons selected by sculptor James Earle Fraser as a model for the design of the 1913 coin; the other two were Two Guns White Calf and Iron Tail; both Sioux. The finished sculpture was a composite of the features of the trio.

He was a long-time friend of the Museum, and one of the last links with the 19th Century. Through the generosity of his widow, Mrs. Cynthia Big Tree, the Museum was able to acquire several objects made and used by her husband during his lifetime, including his red stroud-cloth leggings which she had beautifully decorated with intricate beadwork; his bow and ball-head war club; and his wooden False Face Society mask. Of particular interest is a large cloth cape, completely covered with eagle feathers, which he used on ceremonial occasions.



INDIAN ART IS NOT DEAD



A temporary exhibit featuring some of the fine craftsmanship of the Southwest, produced within the last twenty-five years.

RECENT PUBLICATIONS

In 1964-1965, the Museum commissioned five young Hopi artists to paint their lives as they saw them. This was not alone an effort to encourage interest in Indian painting, but had the equal purpose of an experiment in Pueblo insight. No effort was made to direct their efforts other than to see that they were furnished with the necessary art supplies, and a very general word of guidance. It was clearly understood that the selection of subject matter would be that of the Hopi artists.

The fascinating visual document which resulted comprises some 270 paintings in watercolor, commenting upon almost every facet of Pueblo activity. To coordinate the work, and provide encouragement, Mr. Byron Harvey III undertook the responsibility of supervision of the project. He has added a text and notes to summarize the comments and appraisals by the artists themselves, together with observations made during the course of the work.

This is a valuable work for those who are interested in Hopi character, life development and attitudes towards self. It is as equally revealing of the outside world as the Hopi youngster sees it.

RITUAL IN PUEBLO ART; HOPI LIFE IN HOPI PAINTING. Byron Harvey III. Contributions from the Museum, Vol. XXIV (1970) 80 pages. 185 plates, 4 in color. \$10.00 paper.



The continuing popularity of American Indian studies is indicated by the demand for many of our older, out-of-print titles. Accordingly, we have recently reprinted four of these:

AMERICAN INDIAN TOMAHAWKS, by Harold Peterson.
Contributions from the Museum, Vol. XIX (1971) 142 pages.
\$10.00 cloth.

A study tracing the development of Indian cutting tools, trade axes and pipe tomahawks. This collotype reprint includes 314 illustrations and the original text, providing a reference work of long-time value.

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THE TECHNIQUE OF PORCUPINE QUILL DECORATION AMONG THE INDIANS OF NORTH AMERICA, by William C. Orchard. Contributions from the Museum, Vol. IV #1 (1971) 36 pages. \$3.50 paper.

A reprint of the classic work first published in 1916, and still the most complete study of the subject. This illustrates in 36 plates the various styles of quillwork decoration, with 4 new plates in color.

•

THE OZARK BLUFF DWELLERS, by Mark R. Harrington. Indian Notes and Monographs, Vol. XII (1971) 185 pages. \$5.00 paper.

A reprint of the 1960 volume summarizing Dr. Harrington's pioneer work in excavating the brush shelters in Benton and Carroll counties, in Arkansas. Illustrated by 48 plates.

•

A SUGGESTED NICARAGUAN POTTERY SEQUENCE; BASED ON THE MUSEUM COLLECTION, by Lydia L. Wyckoff. Miscellaneous Series No. 58 (1971) 56 pages. \$2.50 paper.

Based upon archaeological excavations in Nicaragua in 1962, and supplemented by research in the Museum collections, this study is illustrated with 26 plates and 15 line drawings.



NEW ACQUISITIONS

Many of our readers unfamiliar with Museum practice may question why a large collection should ever need more material. This space will be used from time to time to try to indicate clearly why no museum is healthy unless it does continue to grow, and to inform our membership just what has been added to our collection and how it is used.

Please remember that, while all Museums love to brag, this is not enough — it is equally vital to inform our interested readers as to what we have for study purposes, as well as for the other activities of the Museum. Such a record will provide the permanent reference needed by students, and will hopefully give a more extensive understanding of the balance of our collections. Aside from the problem of attrition — the loss or damage by loaning and related utilization of specimens — there are the inevitable weak spots present in any collection, which selective acquisition will strengthen.

* * *

Two large collections of polychrome ceramics, said to have been found as a cache at Copán, Honduras, have been added to the collections. Once a great capital of the Mayan people, Copán remains something of an enigma, for it has never been completely explored. Through the generosity of the Harold L. Bache Foundation, and Mr. and Mrs. Donald C. Webster, we have been able to preserve this cache as a unit for future study and exhibition. The group consists of 22 vessels of varying types and designs. Many of these are of particular interest in that they demonstrate what is obviously the work of the same hand, while others are quite different in design or technique.



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A portion of the Copán Cache.



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From The Sackler Collection.



From The Foley Collection.

Several months ago the Museum was presented with several other fine polychrome vessels from the Mayan area by Dr. and Mrs. Arthur M. Sackler, and the total number of such examples in our collection places the Museum among the leading collections of this ware.

Towards the end of 1971 the Museum was presented with a portion of The Foley Collection, which includes a superb lot of clay and stone objects from El Salvador. The donor, Mr. Theodore T. Foley, collected these specimens over a number of years during his career in that country, and had specialized in a particular range of prehistoric objects. The remarkable — and most fortunate — fact of this gift is that it is this very range of material which we lack. We had fine polychrome and sculptured wares from the country, but were surprisingly weak in the less flamboyant items. Mr. Foley preferred the carved clay *sello*s, figurines, flaked points, incensarios, and related “minor” items; so, with the addition of the Foley portion to those already in our collection, these fit as a hand in a glove. We now have a vastly stronger representation of archaeology from the region, and now firmly believe that the Museum can boast of possessing the best-balanced collection of archaeology from El Salvador anywhere available. We plan to completely re-install our exhibit to take advantage of this generosity.

Other gifts of recent date include an extremely large group of mosaic-on-wood fragments from Mexico, the gift of Mr. and Mrs. Robert L. Stolper. Our jigsaw-puzzle expert, Mr. William F. Stiles, curator of the Museum collections, has been able to assemble five complete masks from these fragments, together with larger portions of semi-complete masks.

RECENT LIBRARY ACQUISITIONS CONTEMPORARY NATIVE AMERICANS

Ruth N. Wilcox, *Librarian*

American Friends Service Committee, *Uncommon Controversy; Fishing Rights of the Muckleshoot, Puyallup and Nisqually Indians*. Seattle: University of Washington (1970) 232 pp.

A report of government interference with the native fishing rights of three Indian tribes and the conflicts that have resulted.

Bryde, John, *The Indian Student; A Study of Scholastic Failure and Personality Conflict*. Vermillion: Dakota Press (1970) 144 pp.

A scholarly interpretation of the psychological causes for underachievement among Indian students, and recommendations toward the solution of the problem. This study is based on the author's 24 years teaching and living with the Sioux. It includes a good bibliography.

Cahn, Edgar (ed.), *Our Brother's Keeper; the Indian in White America*. New York: New Community Press (1969) 205 pp.

A detailed exposé of the continual frustrations and injustices from which the American Indians suffer through their relationships with the federal government. Designed to shock the general reader, it includes a bibliography.

Cardinal, Harold, *The Unjust Society; the Tragedy of Canada's Indians*. Edmonton Alberta: Hurtig Ltd. (1969) 171 pp.

A manifesto by a young Cree leader, on the contemporary problems facing Canada's Native people and the need for immediate action. An attempt to awaken the public to the situation and provoke favorable solutions.

Deloria, Vine Jr., *Custer Died for Your Sins; An Indian Manifesto*. New York: Macmillan (1969) 279 pp.

Indians seek satisfaction and social fulfillment in the light of a history that has given them only injustices.

Deloria, Vine Jr. (ed.), *Of Utmost Good Faith*. San Francisco: Straight Arrow Books (1971) 262 pp.

The American Indian versus the federal government as seen in official documents on property and civil rights from 1830-1966. It is designed for both the layman and the scholar.

Deloria, Vine Jr., *We Talk, You Listen; New Tribes, New Turf*. New York: Macmillan (1970) 227 pp.

A Native American proposes the concept of a tribal society as a solution to America's social problems and discusses the means whereby such a society may be developed.

Graves, Theodore, *Navajo Relocation Reports*. Boulder: University of Colorado, Institute of Behavioral Science (1965-1968) 8 vols.

Technical and statistical studies on various aspects of Navajo urbanization in Denver.

Havighurst, Robert, *The Education of Indian Children and Youth; National Study-Summary Report and Recommendations*. Chicago: University of Chicago (1970) 65 pp.

A non-technical appraisal of research on education in 30 Indian communities. The recommendations reflect the views of the director.

Henry, Jeannette (comp.), *Textbooks and the American Indians*. San Francisco: Indian Historian Press (1970) 269 pp.

A detailed listing of over 100 texts considered unsuitable because they give a prejudiced and distorted historical view of the American Indian. This was compiled by 32 Indian scholars from material currently in use in American schools, grades 1-12.

Hertzberg, Hazel, *The Search for an American Indian Identity; Modern Pan-Indian Movements*. Syracuse: Syracuse University (1970) 362 pp.

A detailed historical study of American Indian national organizations in the early 1900's. Emphasis is on the two major movements, the Society of American Indians and the Native American Church. This scholarly work shows how organizations attempted to adjust to contemporary America. It includes an extensive bibliography.

Indian Voices; First Convocation of American Indian Scholars. San Francisco: Indian Historian Press (1970) 290 pp.

A record of the Assembly presentation, papers and discussions of the convocation held at Princeton University, March 1970.

Native Rights in Canada. Toronto: Indian-Eskimo Association of Canada (n.d.) 205 pp.+ Appendixes.

A report compiled by the legal committee of the Association on treaty and aboriginal rights of Canadian Indians and Eskimos. It is a technical handbook for Indian leaders identifying and analyzing basic legal problems that relate to the future.

Josephy, Alvin Jr., *Red Power; the American Indian's Fight for Freedom*. New York: American Heritage (1971) 259 pp.

A chronological listing of the major speeches covering the "Indian power" movement from 1960 to 1970, including Josephy's study, "American Indians and the BIA." It is designed for both the layman and the scholar.

LaViolette, Forrest, *The Struggle for Survival; Indian Cultures and the Protestant Ethic in British Columbia*. Toronto: University of Toronto (1961) 201 pp.

A documented ethnohistory of the survival of the Indians of British Columbia through cultural change and the revival of identity, from 1800-1950; with a bibliography.

Levine, Stuart and Nancy O. Lurie, (comps.), *The American Indian Today*. (Rev. ed.) Baltimore: Penguin Books (1970) 329 pp.

A compilation of 13 articles by anthropologists on varied aspects of contemporary Indian life. As an early attempt by non-Indians to express the "Indian point of view," it is written for the general public.

Nagata, Shuichi, *Modern Transformation of Moenkopi Pueblo*. Urbana: University of Illinois (1970) 336 pp.

A detailed anthropological study of modernization within a Hopi community during the past 100 years. It includes a good bibliography.

Nurge, Ethel (ed.), *The Modern Sioux; Social Systems and Reservation Culture*. Lincoln: University of Nebraska (1970) 352 pp.

A compilation of 11 unpublished field reports on the cultural change and contemporary status of the Dakota Indians. With a bibliography.

Schusky, E., *The Right to be Indian*. San Francisco: Indian Historian Press (1970) 67 pp.

An American Indian justifies the civil rights of his people. This study, which covers Indian affairs during the early 1960's, is for classroom use.

U.S. 91st Congress, 1st Session, *The Education of American Indians; Hearings before the Senate Subcommittee on Indian Education*. Washington: Government Printing Office (1969) 5 vols.

U.S. 91st Congress, 1st Session, *Toward Economic Development for Native American Communities; a Compendium of Papers...* Washington: Government Printing Office (1969) 2 vols.

Waddell, Jack (ed.), *The American Indian in Urban Society*. Boston: Little, Brown (1971) 414 pp.

A collection of ethnographic essays concerned with the structural factors in the American social system which cause urbanization problems for the American Indian. Half of the field reports are devoted to the Navajos. With a bibliography.

BOOK REVIEWS

William Penn's Own Account of the Lenni Lenape or Delaware Indians.

Edited by Albert Cook Myers.

Somerset: Middle Atlantic Press (1970) 96 pp. \$6.50.

In these days of discussion on the subject of American Indian relations with the White man, it is pertinent to examine William Penn's account. Contrasted with the poor experiences of the Dutch in the area, Penn was determined to establish good relations with the Indians. He learned their language, and stated that all lands must be cleared of their Indian title through fair purchase. That "fair purchase" holds up forever is a condition that certainly faces severe argument today. The lists of kettles, blankets, axes, guns, knives, and other articles manufactured in England hold a quite different value today; but in 1682 to the Lenni Lenape these objects offered opportunities and conveniences previously unknown.

In what we may regard as justification for the principle of payment prevalent at that time, Penn states, "The Justice they have is Pecuniary. In case of any Wrong or evil Fact, be it Murther it self, they Attone by Feasts and Presents of their Wampum, which is proportioned to the quality of the Offence or Person injured, or the Sex they are of: for in case they kill a Woman, they pay double, and the reason they render, is, That she breedeth Children, which men cannot do. 'Tis rare that they fall out, if Sober, and if Drunk, they forgive it, saying, It was the Drink, and not the Man, that abused them."

Personal accounts of this kind serve to tell the writer's feelings about the people with whom he briefly lived; in so doing, he describes their appearance, their language, manners, religion and government. Penn decreed that in all matters of trial where natives were involved, either as plaintiffs or defendants, that six Indians and six settlers act as a jury.

The plight of the Indian minority today is difficult — and it must have been equally critical three hundred years ago when decisions had to be made: either to follow the lead of the White man and to adopt his culture, or to remain faithful to the traditions of Indian life, and bear the burdens which this inevitably introduced.

This attractively printed volume is a reprint of the 1932 edition, which was the first modern version of Penn's 1683 manuscript. Of particular value is the brief vocabulary of Lenni Lenape words.

Daisy Marks

Out of the Silence. Photographs by Adelaide deMenil, text by William Reid. Fort Worth: Amon Carter Museum (1971) 126 pp. \$7.95.

A magnificent volume of 126 photographs and well-captioned text, this volume is a most compatible combination of visual and literary presentation of Northwest Coast wood sculpture. Instead of viewing a totem pole in truncated form, as so often seen in museum surroundings, here we view examples of these tree carvings from the Haida, Kwakiutl, and Tsimshian peoples photographed in their original sites. The pictures give a feeling of the sea and forest landscapes in which the carvings were produced and later employed to record the historic past of those who lived there. The text comments that "the house poles told of the lineage of the chief who presided within. The memorial pole commemorated some great event. The grave pole contained the body and displayed the crest of a leading noble."

Figures facing the sea, or in the forest, depicting animals and birds, form the sensitive designs which convey the heroic quality of this superb art form. All of these, combined with a poetic text, make this work a treat for the eye and mind.

Daisy Marks

OUR NEW POTLATCH EXHIBIT



This recently installed display features a wealthy Tlingit chief seated amidst his treasures. This ostentatious custom was followed by many of the Northwest Coast tribes. The mannikin was sculpted by Miss Rosalind Eichenstein, recently on the Museum staff. The installation was by Dr. Frederick J. Dockstader.



THE MUSEUM SHOP

Many of our friends have long been aware of the extensive stock which we have gathered together for their enjoyment. In establishing this "Indian trading post," we have rigorously observed the policy that all merchandise must be entirely Indian made, of excellent quality, and at as reasonable a price as is possible. We endeavor at all times to carry a representative stock of arts and crafts from all areas of the Americas; we do not carry any reproductions, feeling that these mechanical duplications have no place in a Museum shop.

Our offering of books dealing with the American Indian is one of the largest in the country, and features a carefully selected range for all interests and all ages — the arts, crafts, history, language and prehistory of the natives of America. A new edition of our catalog *Books About Indians* has just been issued; this 88-page annotated booklet is available at 50c.

Contemporary arts and crafts are obtained from all reservation crafts producers, varying in price from \$1 to \$1000. Occasionally we also carry older material of major interest to collectors, but these are in limited quantity; we therefore do not attempt to issue any catalogue. Other items such as greeting cards, paintings by Indian artists, fine jewelry, and textiles are all representative of the best in Indian art.

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THE NON-VANISHING INDIAN

It may surprise many readers to learn that the American Indian population of the United States is not decreasing; in fact, it is growing at four times the rate of the country as a whole. Recent population statistics make interesting food for thought:

	1960	1970	INCREASE
White	158,831,732	177,748,975	11.9%
Negro	18,871,831	22,580,289	19.7%
Indian	523,591	792,730	51.4%
Japanese	464,332	591,290	27.4%
Chinese	237,292	435,062	83.3%
Filipino	176,310	343,060	94.9%
Others	218,087	720,520	230.0%
	<u>179,323,175</u>	<u>203,211,926</u>	<u>13.3%</u>

Based on 1970 U.S. Census Report

The major factor in most of the change in alien population figures is the Immigration Reform Act of 1965, of course. But more to the immediate point is improved Indian health care and a lower child mortality rate. A secondary cause is the greater willingness of Indians to identify as Indians. Formerly, many persons of Indian ancestry sought to conceal that fact; today, pride of heritage has strengthened Indian consciousness and created a dramatic about-face in race attitude.

While Indians have long had a higher birth rate than White people, they have also had a disproportionately greater child mortality rate. This remains true today, but has declined markedly in recent years: in 1950, Indians suffered 63 infant deaths per 1,000 as against White rates of 22/1,000. By 1968, this rate was 31/1,000 to 22/1,000.

In short, the "Indian problem" is not going to just fade away. It is here to stay, and this black page in our country's history must be met and settled in justice and equity if we are all to live in peace together.

Frederick J. Dockstader

MUSEUM OF THE AMERICAN INDIAN
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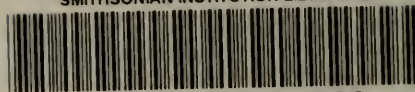
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